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1990

### Suffolk University Academic Catalog, New England School of Art and Design (NESAD)–Spring evening and Saturday adjunct program, 1990

New England School of Art and Design

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**Adjunct Program Spring 1990**



**The New England  
School of  
Art & Design**

**Evening & Saturday Division**

# Information

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### Register Now for Winter Intensives

January 22 through February 15  
Computer Design & Illustration  
Desktop Publishing  
Basic AutoCAD

Call Felicia Unksen at 536-0383  
for schedule and information

## Spring 1990 Highlights

During the Summer of 1989 we constructed a third computer graphics classroom and equipped it with 6 Macintosh II computers, thus bringing to 20 the number of computer graphics workstations at NESA/D. This has allowed us to even better accommodate the ever-increasing interest in and need for computer graphics education and training. We are now able to offer multiple sections of *Introduction to Computer Graphics*, *Introduction to Desktop Publishing*, *Basic AutoCAD* and *Computer Design & Illustration*. These popular courses are also being offered as one-month Intensives. Held from mid-January to mid-February and again in May, these intensive courses compress into 4 weeks the same material, the same amount of class time and the same amount of out-of-class computer access as the 10-week versions. New computer graphics offerings this Spring include *Introduction to Quark XPress* and *Introduction to Adobe Illustrator*.

In response to suggestions from students and faculty we have added to the Adjunct Program continuations of several basic Interior Design Department courses. Thus both *Contract Drafting I* and *II* are available this semester, as are *Architectural*

*Rendering I, II and III*, and parts *I* and *II* of *History of Furniture*. For those students just beginning to investigate careers in interior design, we are again offering *Introduction to Interior Design: Commercial* and *Introduction to Interior Design: Residential*. Additional courses available this semester include *Lighting*, *Trompe L'Oeil Finishes & Painted Objects*, *Materials for the Interior Designer*, *Color for Interior Design*, *Visual Merchandising*, and *Business Orientation & Professional Practice*.

This semester we are again offering a selection of courses from the Foundation Program for those students who wish to prepare for entry into the Diploma Programs, or for those who wish to test their abilities and interests. In most cases these courses are full equivalents of Diploma Program courses in terms of course content, credits and class hours.

Graphic Design Department offerings include courses in design and advertising as well as skill-building courses such as *Typography for the Designer*, *Rendering with Markers*, *Basic Graphic Design Production Techniques* and, returning after an absence of several semesters, *Advertising Copywriting*.



## GENERAL INFORMATION

### The Evening & Saturday Division

The Evening & Saturday Division consists of two ten-week semesters per school year, with the Fall Semester beginning in early October and the Spring semester beginning in early March. One-month intensive courses in computer graphics are also offered starting in mid-January and May. Evening & Saturday Division offerings include: 1) Basic and introductory courses designed to give students background and experience with which to test their abilities and interests. 2) Selected Major Department courses drawn directly from the Diploma Programs. 3) Specialized professional-level courses aimed at persons already employed in art and design related fields. Evening classes are generally held between 6:00 p.m. and 9:00 p.m. with most courses meeting once per week. Saturday classes meet during daytime hours. Students may enter in either the Fall or Spring semesters.

### Spring 1990 Calendar

Registration Period: January 2 – March 3  
Payment Deadline: February 20  
Evening Classes Begin: Feb. 26, 27, 28 and March 1  
Saturday Classes Begin: March 3  
Evening Classes End: May 1, 2, 3 and 7  
Saturday Classes End: May 5  
Please Note: The School will be closed on Monday, April 16 (Patriots Day)

### 1990 Winter Intensives Calendar

Registration Period: Jan. 2 – Jan. 22  
Payment Deadline: January 16  
Classes Begin: January 22 and 23.  
Classes End: February 14 and 15.

### 1990 May Intensives Calendar

Registration Period: Jan. 2 – May 7  
Payment Deadline: May 1  
Classes Begin: May 7 and 8  
Classes End: May 31 and June 4  
Please Note: The School will be closed on Monday, May 28 (Memorial Day)

### The Adjunct Programs

It is the purpose of the Adjunct Programs (Evening & Saturday and Summer Divisions) to make a selection of course offerings accessible to students who are unavailable for or unprepared for Day Program Study. Thus the Adjunct Programs include opportunities for beginners, for persons investigating new career directions, for students with previous art background, and for those with professional experience. Students in these programs are considered Adjunct Students, not

Diploma Candidates, and are not eligible to earn a Diploma while enrolled as Adjunct Students.

Although the Adjunct Programs do not constitute a vocational program, they are closely allied with NESAD Diploma Programs (courses and faculty are generally drawn from Day Programs) and credits earned as an Adjunct Student may subsequently be transferred to the Diploma Programs. Adjunct Students take Evening & Saturday and Summer Division courses for credit, but credits earned may not be applied toward Requirements for Graduation until such time as the student has been accepted as a Diploma Candidate. Adjunct Students may apply to the Admissions Committee for recognition as Diploma Candidates and, if accepted, all credits earned as an Adjunct Student may be applied toward Requirements for Graduation. Please consult the current General Catalogue for details regarding both full and part-time Diploma Programs.

### The School

The New England School of Art & Design was founded in 1923 as New England School of Art and for over sixty years has provided educational opportunities for students seeking to enter the professional world of art and design. The School offers Diploma Programs in Graphic Design, Interior/Environmental Design, Fashion Illustration and Fine Arts. Located at 28 Newbury Street in Boston's Back Bay section, the School is in the heart of the city's art gallery and design studio center and is easily accessible from almost anywhere in the greater Boston area.

The New England School of Art & Design is a non-profit educational institution incorporated under Chapter 180 of the General Laws of the Commonwealth of Massachusetts and is recognized by the Internal Revenue Service as a tax exempt organization under section 501(c)(3) of the Internal Revenue Code.

The New England School of Art & Design is licensed by the Commonwealth of Massachusetts, Department of Education.

The School is an Accredited Member, National Association of Trade and Technical Schools.

The Interior/Environmental Design Program of The New England School of Art & Design is accredited as a three year professional program by the Foundation for Interior Design Education Research (FIDER), a specialized accrediting body recognized by the Council on Post-Secondary Education and the U.S. Department of Education.



The New England School of Art & Design admits students of any race, color, sex, creed, national and ethnic origin to all the rights, privileges, programs and activities generally accorded or made available to students at the School. It does not discriminate on the basis of race, color, sex, creed, national and ethnic origin in the administration of its educational policies, admissions policies, scholarships and loan programs, and other School administered programs.

### Course/Class Cancellation

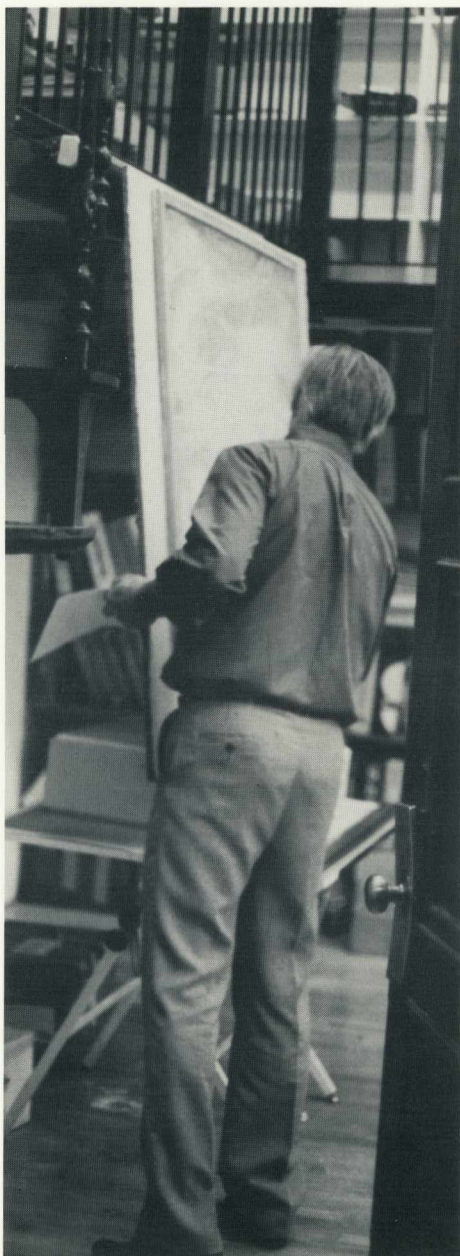
The School reserves the right, in the case of insufficient enrollment, to cancel any course. In such an event a complete refund of amounts paid will be made.

National and State holidays on which classes will not be held are listed under *Spring 1990 Calendar* above. In the case of cancellations due to instructor illness the School will attempt to notify students as far in advance as possible. Cancellations due to inclement weather will be announced on the following radio stations: WHDH, WBZ, WRKO, WEEI, WBCN. Cancelled classes will be made up within 30 days of the scheduled end of the semester.



## Changes

This catalogue does not constitute a contractual agreement. The New England School of Art & Design reserves the right, with the approval of the Commonwealth of Massachusetts, Department of Education, to change any program, department, course, policy and the personnel of the faculty at its discretion. The School has no responsibility for loss or damage to student work, supplies or other personal property.



## REGISTRATION INFORMATION

### Eligibility

Candidates for admission must be high school graduates or possess the equivalent of a high school education. Exceptions to this rule may be made for applicants of unusual motivation or ability at the discretion of the Admissions Committee.

### Application

All persons applying for Admission to the Evening & Saturday or Summer Divisions are required to complete an Adjunct Program Application Form (included in this catalogue) and submit it to the School for each semester of enrollment. There is no application fee for the Adjunct Programs.

### Interview

All persons making initial application to the Adjunct Programs are required to schedule an interview with a member of the Admissions Committee. Previously enrolled students in good standing are not required to schedule an interview. Please call the School at 536-0383 for an appointment. The primary purpose of the interview is to make sure that a particular course is appropriate for the specific needs and backgrounds of individual applicants. Thus during the interview the applicant will be given the opportunity to explain his/her goals and objectives and the Admissions Officer will attempt to clarify the content and format of the courses being considered by the applicant. Where indicated in the course descriptions, a portfolio of original artwork relevant to the course or courses for which application has been made must be presented at the time of the interview. No portfolio is required unless so indicated in the course description.

### Acceptance

Adjunct Program applicants will be accepted in a course or courses following: 1) Completion of the *Application* and *Interview* requirements specified above, and 2) Notification of acceptance by an Admissions Officer, usually at the time of the interview. Previously enrolled students in good standing are automatically accepted for subsequent Adjunct Program semesters.

## Registration/Registration Fee

Accepted applicants wishing to register for courses in the Adjunct Programs are required to submit a completed Adjunct Program Registration Form together with the \$20 Registration Fee for each semester of enrollment. Newly accepted Adjunct Program applicants will receive a Registration Form following notification of acceptance. Previously enrolled students in good standing will receive a Registration Form following submission of the Application Form.

The Registration Fee is payable each semester at the time of registration and students will not be registered for courses until such time as the Registration Form has been submitted and the Registration Fee paid. The Registration Fee is in addition to tuition charges, but is refundable at any time prior to matriculation. Following matriculation it is not refundable.

Students may register for courses any time within 60 days of the beginning date of classes. Registrations may be accepted during the first week of each semester for those courses not already filled.

## Enrollment/Enrollment Contract

Accepted Adjunct Program students will be enrolled in a course or courses following: 1) Completion of the *Registration* procedures specified above, and 2) Submission to the School of a signed Adjunct Program Enrollment Contract.

All Adjunct Program students will receive a copy of the Adjunct Program Enrollment Contract at the time of acceptance, prior to paying any tuition or fees. The Enrollment Contract specifies in detail all terms, conditions, requirements and charges involved in enrollment in the Adjunct Programs of The New England School of Art & Design. All students (joined by parent or guardian if they are not of legal age) are required to read and sign the Adjunct Program Enrollment Contract prior to matriculation.

## Matriculation

Students who attend any class or classes are considered to have matriculated. Students may not attend classes until they have completed the procedures outlined above under *Application*, *Registration* and *Enrollment*, and until they have paid all tuition and fees due for the semester.



## ACADEMIC POLICIES

### Credits

In the case of studio courses a credit is defined as a total of 30 clock hours of class time. All courses are studio courses unless otherwise indicated by the letter 'A' (academic) following the course code. In the case of academic courses (i.e. those with the letter 'A' following the course code) a credit is defined as a total of 15 clock hours of class time.

### Grades

Students will receive a transcript of grades following the completion of each semester of the Evening & Saturday or Summer Divisions. Grades issued are as follows: A (Outstanding), B (Above Average), C (Average), D (Poor), F (Failure), W (Withdrew), WF (Withdrew Failing), INC (Incomplete). Letter grades of A, B, C, D, and F carry numerical values of 4, 3, 2, 1 and 0 respectively. A '+' notation will add 0.3 to the numerical value of a letter grade (e.g. B+ equals 3.3) and a '-' notation will similarly subtract 0.3 (e.g. B- equals 2.7). Students withdrawing from a course or courses within the first 50% of a semester will receive a grade of W (Withdrew). Students withdrawing from a course or courses after 50% of a semester may receive a grade of W or WF (Withdrew Failing) depending on the student's standing at the time of withdrawal. In cases where a student is unable to complete course requirements on time due to illness or emergency, a grade of INC (Incomplete) may be issued. All incompletes must be made up within 30 days of the last scheduled class.

### Attendance

Attendance is the student's responsibility and will be considered a factor in determining final standing. Students with three or more absences from any one course in a single semester may be placed on Probation and students with five or more absences from any one course in a single semester will automatically be considered to have failed the course in question. Since this policy represents the absolute minimum acceptable attendance standard and since it often falls short of what is realistically appropriate for a particular course, individual instructors are permitted to apply more stringent attendance requirements to their individual courses, provided they have so notified their students and the Administration in advance. Students arriving one half hour or more after the scheduled beginning of a class will be marked absent.

### Student Responsibility

Students are responsible for their own progress through the School and will be held responsible for completing course, departmental and School requirements, and for monitoring their own progress toward completion of such requirements. In addition, all students are responsible for knowing and adhering to currently published requirements, regulations and policies. On request students may obtain information and counsel relative to their progress and status from faculty, Departmental Chairpersons, or members of the Administration.





## FINANCIAL INFORMATION

### Tuition

Tuition charges for individual courses are specified in the course descriptions and are based on the following rates: Studio courses: \$318 per credit. Academic courses: \$238 per credit. All courses are studio courses unless otherwise indicated by the letter 'A' (academic) following the course code.

### Payment/Payment Deadline

Tuition and fees for a semester are due on or before the Payment Deadline of the semester for which the student is enrolling. Please make all payments in the form of *check or money order*, payable to: The New England School of Art & Design. VISA and Mastercard are also acceptable forms of payment. *No student will be permitted to attend classes until tuition and fees have been paid in full.*

The Payment Deadline for the Spring 1990 Evening & Saturday Division is February 20, 1990. Payment for the Winter Intensives is due January 16, 1990. Payment for the May Intensives is due May 1, 1990. Students who fail to make full payment on or before these dates will be subject to a \$25 Late Payment Charge. Students accepted after the Payment Deadline will be exempted from this provision, but in any event will be required to pay all tuition and fees prior to the first class meeting.

### Supplies

Unless otherwise noted in the course description, students are expected to supply their own art supplies and books. Estimated average expenditures for art supplies and books are \$90 per course. Actual amounts will vary widely according to the course or courses taken, student use and maintenance. The School maintains a small store where art supplies and books commonly used in course assignments may be purchased at a cost which is generally 20% below that of retail art supply stores.

### Cancellation

Students may cancel their application, registration or enrollment at any time prior to matriculation (i.e. attendance at any class or classes). Students wishing to cancel must notify the School in writing by Certified Mail of such cancellation. Cancellation will be dated on the day such notice of cancellation is mailed. Students who fail to attend any classes within 15 days of the beginning date of the semester for which they have applied, registered or enrolled will be assumed to have cancelled as of the day immediately preceding the beginning date of the semester. *Notice of cancellation must be mailed Certified to: The New England School of Art & Design, 28 Newbury Street, Boston, MA 02116.*

### Withdrawal

Matriculated students (i.e. students who have attended any class or classes) may withdraw from any program or course at any time following matriculation. Students wishing to withdraw must notify the School in writing by Certified Mail of such withdrawal. Withdrawal will be dated from the last day of actual attendance by the student. Matriculated students who fail to attend any classes for 15 consecutive school days during a semester, and who fail to notify the School in writing of withdrawal, will be assumed to have withdrawn as of the last day of actual attendance and will be subject to a penalty charge of \$25.00. *Notice of withdrawal must be mailed Certified to: The New England School of Art & Design, 28 Newbury Street, Boston, MA 02116.*

### Refunds

Students cancelling or withdrawing will receive refunds of tuition and fees according to the following schedule within 30 days of the receipt of notice of cancellation or withdrawal. Refunds for students withdrawing following matriculation will be calculated on a semester basis (15 weeks of classes for Day Programs; 10 weeks for Adjunct Programs; 4 weeks for Intensives) and attendance time will be computed from the beginning of the semester until the last day of actual attendance by the student.

**Registration Fee:** The Registration Fee is refundable at any time prior to matriculation. Following matriculation it is not refundable.

#### Tuition:

- 1) If cancellation occurs within 3 days of signing the Enrollment Contract and making an initial tuition payment, but prior to matriculation, all tuition monies paid will be refunded.
- 2) If cancellation occurs more than 3 days after signing the Enrollment Contract and making an initial tuition payment, but prior to matriculation, the School will retain 5% of the semester tuition or \$100, whichever is less.
- 3) If withdrawal occurs during the first week of classes the School will retain 8% of the semester tuition.
- 4) If withdrawal occurs after the first week of classes, but within the first 25% of the semester, the School will retain 28% of the semester tuition.
- 5) If withdrawal occurs after 25% of the semester, but within the first 50% of the semester, the School will retain 54% of the semester tuition.
- 6) If withdrawal occurs after the first 50% of the semester there will be no refunds.

**Special Cases:** If cancellation or withdrawal occurs within 3 days of a student's initial visit to, or interview at, the School, all monies paid by the student will be refunded.

# Courses

Spring 1990

## Foundation & Fine Arts

Drawing Foundations I:  
Observational Drawing  
Painting Foundations I  
Introduction to Watercolor  
Color I: Principles  
& Techniques  
Pictorial Space I:  
Perspective  
The Portrait  
Life Drawing: Concepts

## Graphic Design

Introduction to  
Graphic Design  
Typography for the Designer  
Designing with Letterforms  
Pen Calligraphy  
Rendering with Markers  
Basic Graphic Design  
Production Techniques  
Basic Photography  
The Color Print  
Advertising Copywriting  
TV Broadcast Production  
Techniques

## Illustration

Illustration I  
Cartooning  
Writing & Illustrating  
Children's Books  
Gouache  
Introduction to Airbrush  
Intermediate Airbrush

## Interior Design

Introduction to Interior  
Design: Commercial  
Introduction to Interior  
Design: Residential  
Lighting: Theory,  
Application & Design I  
Contract Drafting I: Basic  
Contract Drafting II:  
Intermediate  
Architectural Rendering I:  
Freehand Drawing  
Architectural Rendering II:  
Design Drawing  
Architectural Rendering III:  
Mechanical Perspective  
Trompe l'Oeil Finishes  
& Painted Objects  
Visual Merchandising  
Color for Interior Design  
Materials for the  
Interior Designer I  
Business Orientation  
& Professional Practice  
History of Furniture I  
History of Furniture II

## Computer Graphics

Introduction to  
Computer Graphics  
Computer Design  
& Illustration  
Basic AutoCAD  
Introduction to  
Desktop Publishing  
Introduction to  
Quark XPress  
Introduction to  
Adobe Illustrator

## Winter Intensives

Computer Design  
& Illustration  
Basic AutoCAD  
Introduction to  
Desktop Publishing

## May Intensives

Introduction to  
Computer Graphics  
Computer Design  
& Illustration  
Basic AutoCAD  
Introduction to  
Desktop Publishing  
Computer Graphics  
for Broadcast Television





# Foundation/ Fine Arts



## Drawing Foundations I: Observational Drawing

**Gabrielle Barzaghi** School of the Museum  
of Fine Arts

This is a basic drawing course which will focus on the process of drawing from an observed situation—that is, making drawings of something that is seen, be it an object, a still-life or an environment. This course will approach drawing from a point of view which will emphasize accurately recording that which is observed and will introduce students to the concepts and procedures necessary for generating such drawings. Assignments and exercises will be aimed at developing three basic abilities: 1) Perceptual acuity—the ability to see accurately. 2) Motor control skills—the ability to get the hand (with the pencil) to go where you want it to. 3) Tool use and handling—the ability to use drawing tools proficiently and comfortably. The development and coordination of these three basic abilities will enable the student to generate drawings that correspond accurately with the observed world. That is the primary objective of the course. *Please be prepared to purchase specific supplies at the first class meeting.*

**EB02** 2 credits \$636 tuition  
Two 3 hr. meetings per week for 10 weeks  
Monday and Wednesday 6:00 to 9:00 p.m.  
February 26 through May 7

## Painting Foundations I

**Robert Ganong** MFA, BA, Boston  
University

This is a basic painting course which will introduce students to the basic materials and procedures necessary for acrylic and oil painting. Through a series of direct in-class paintings and outside problems we will study numerous technical and conceptual issues involving abstraction and realism. The goal is to become aware and open to the creative potential and plastic properties of paint. Although it is not required, it is suggested that students have some prior experience in drawing and/or two-dimensional design. The course will include slide presentations, class discussions, technical demonstrations, and critiques.

**EB22** 1.5 credits \$477 tuition  
Ten 4½ hour meetings  
Saturday 9:00 a.m. to 1:30 p.m.  
March 3 through May 5



### Monday

Drawing Foundations I:  
Observational Drawing

### Tuesday

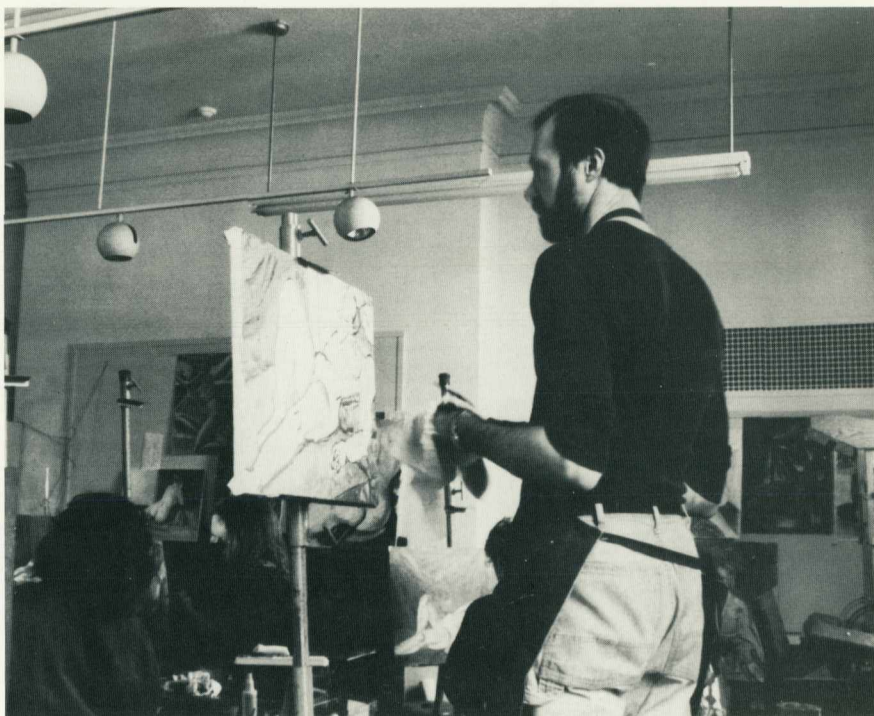
Color: Princ. & Tech. I  
Pict. Space I: Perspective  
Intro. to Watercolor

## Introduction to Watercolor

**Bill Maynard** Co-Chairperson, Department of Fine Arts / School of the Museum of Fine Arts / Massachusetts College of Art

An introduction to painting with watercolors, this course will deal with proper use of materials, brush strokes, color mixing (beginning with a limited palette), and the rendering of basic three-dimensional forms in space. In addition, the course will emphasize sound composition and design through still-life problems. The objective of this course is to help students to develop the ability to create their own designs with confidence. Students with previous experience in watercolor painting are also welcome to participate in this course. Such students will be encouraged to work on their ideas with individual help from the instructor.

**EB24** 1 credit \$318 tuition  
Ten 3 hour meetings  
Tuesday 6:00 to 9:00 p.m.  
February 27 through May 1



## Color: Principles & Techniques I

**Michael Brodeur** MFA, Boston University / BFA, University of New Hampshire

The study of color is supportive of all other studio disciplines and is a vital prerequisite to any other visual medium. We will approach the study of color through the medium of paint. In this way the student can create and modify the range of hue, value and color strength, and apply this experience directly to any other color medium. For this reason a large segment of this color course is given to mastering color/paint mixing and paint application. Other areas of study include: color 'chords' based on the geometry of the color circle; mixing near grey tones from complements; harmony of analogous colors; color gradation; temperature contrast as a means of suggesting space, light and shadow; the effect which context has on color perception. The student's

response through outside homework is of primary importance and will be reviewed in terms of the degree of comprehension and involvement, as well as excellence in craft and presentation.

**EB30** 1.5 credits \$477 tuition  
Two 3 hr. meetings per week for 8 weeks  
Tuesday and Thursday 6:00 to 9:00 p.m.  
February 27 through April 19

## Pictorial Space I: Perspective

**Robert Ganong** MFA, BA, Boston University

This course will introduce the principles and practices of perspective and explore the relationship that these concepts have to the development of images from imagination, observation and plans. Subjects covered will include: one and two point

systems; grids; compound forms; ellipses; cylindrical volumes; shadow projections. Both freehand and mechanical processes will be covered in the development of images where the student's primary concern is the effective control of the illusion of space. *Perspective Drawing Workbook* by Charles A. O'Connor Jr. will be used as the primary text.

**EB40** 2 credits \$636 tuition  
Two 3 hr. meetings per week for 10 weeks  
Tuesday and Thursday 6:00 to 9:00 p.m.  
February 27 through May 3

## Wednesday

Drawing Foundations I:  
Observational Drawing

## Thursday

Color: Princ. & Tech.  
Pict. Space I: Perspective  
Life Drawing: Concepts

## ►Saturday

Painting Foundations I  
The Portrait



## The Portrait

**Lydia Martin** Pennsylvania Academy of Fine Arts / BA, West Chester University

The portrait has long been a universal and powerful means of expression in the visual arts. While techniques of portrait painting have changed over time, the impact and the sense of immediacy created by the portrait image remain as powerful as ever. Beginning with a brief study of skeletal and muscular anatomy of the face and upper torso, the class will progress to drawing and painting directly from life. Students will be encouraged to develop their own personal vision while carefully developing technical skills. A critical examination of the work of masters from the past to the present will be an ongoing part of this course. Media to be used will include pencils, charcoal and oil paints. The use of pastels and watercolors is optional. *Some prior drawing experience is required for entry to this course.*

**EF32** 1 credit \$318 tuition  
Ten 3 hour meetings  
Saturday 9:30 a.m. to 12:30 p.m.  
March 3 through May 5

## Life Drawing: Concepts

**Lydia Martin** Pennsylvania Academy of Fine Arts / BA West Chester University

This course will focus on learning how to "see" and then draw the life model. Emphasis will be placed on an ongoing study of the human form and a basic understanding of anatomy. The course will begin by investigating techniques and methods of drawing used by the Old Masters and learning how such methods can be applied to contemporary subjects and compositions. Initially charcoal and black conte will be used on ordinary brown paper, with corrections, erasures, adjustments and mistakes encouraged; poses will last from 20 to 45 minutes. Later in the course one and two hour poses will be drawn and students will be encouraged to experiment with other

media, such as ink, chalk, pencil and pastel on various types of paper. The final portion of the course will involve poses lasting a full class period and students will be encouraged to vary their drawing stations around the same pose ("A constant discovery of a familiar form") for a variety of points of view. In addition to drawing each session, there will be demonstrations,

reviews of master drawings, individual and group critiques, and much individual attention. *Some prior drawing experience is required for entry to this course.*

**EF64** 1 credit \$318 tuition  
Ten 3 hour meetings  
Thursday 6:00 to 9:00 p.m.  
March 1 through May 3



# Graphic Design

## Introduction to Graphic Design

**James Aromaa** James Aromaa Design  
& Advertising / BFA, Massachusetts  
College of Art

This course is designed to offer students a broad overview of the various aspects of the graphic design field and the work of the professional graphic designer. The class will explore basic concepts, design processes, and techniques of graphic design through a series of lectures, design problems, and discussions. Included will be introductions to typography, layout design, mechanicals and printing processes. Design assignments will be structured to suit the student's level of experience and areas of interest. The basic goal of this course is to provide the student with a background sufficient to allow him or her to make an intelligent, informed decision about whether or not to pursue graphic design as a career. Those students interested more specifically in production processes (as opposed to design) should see *Basic Graphic Design Production Techniques (G42)* elsewhere in this catalogue.

**EG02** 1 credit \$318 tuition  
Ten 3 hour meetings  
Monday 6:00 to 9:00 p.m.  
February 26 through May 7

## Typography for the Designer

**Kathleen Murray** Computer Graphics  
Illustrator, Digital Equipment  
Corporation / MFA, Maryland Institute  
College of Art / BA, Clark University

Recommended for designers and others who work with type, this course will take students from the basics of typography through to typographic design while emphasizing practical applications. Type terminology, typeface classification, copy-fitting, preparing copy for the typesetter, and current typesetting trends are major topics which will be covered. Students will learn to match type styles and formats to specific jobs and will develop an awareness of the various options which are available. In addition, the course will teach students to judge when and how to increase legibility, and will stress how to give accurate instructions to the typesetter. Examples of type use from current design and advertising sources will be examined and critiqued in terms of type effectiveness.

**EG10** 1 credit \$318 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
February 28 through May 2





### Designing with Letterforms

**Michael Togo** Design Supervisor,  
The Boston Globe / Vesper George  
School of Art

This course will cover the fundamentals of visual communication through the use of letterforms. Conceptual and manual skills will be developed through class discussion, weekly assignments and individual critiques. Examples of professional work pertaining to each project will be shown and discussed. Emphasis will be placed on the design process and the use of letterforms to design space. Appropriate uses of techniques and materials will also be covered, as will basic print production procedures. Please bring

a design of your own creation (whether it be a sketch, printed piece or school assignment) to the first class session and be prepared to discuss it. While no previous design background is required for this course, students should expect to spend 6 to 8 hours per week on class assignments.

**EG18** 1 credit \$318 tuition  
Ten 3 hour meetings  
Monday 5:30 to 8:30 p.m.  
February 26 through May 7

### Pen Calligraphy

**Linette Renaudie** Graphic Designer /  
BFA, Massachusetts College of Art

This is a study of the Chancery Cursive alphabet. It is designed for the beginning student of calligraphy who is interested in developing and growing towards serious study in the calligraphic arts. The course will include mandatory homework assignments, class demonstrations, critiques and discussion. It will emphasize the development of those skills required to control the Chancery Cursive alphabet while promoting the student's concept formation. Exercises will be given to develop the expressive use of language as well as working toward a solid command of the alphabet.

**EG20** 1 credit \$318 tuition  
Ten 3 hour meetings  
Monday 6:00 to 9:00 p.m.  
February 26 through May 7

### Rendering with Markers

**Jon Pieslak** Graphic Designer, Clark/Linsky  
Design / New England School of Art / Art  
Institute of Boston

This course offers basic instruction in the proper use and technique of rendering with black and white and colored felt-tip markers as applied strictly to advertising layout and design. The objective of this course is to instruct students in how to quickly and effectively render illustration, photography and lettering for layouts and comprehensives. Recommended for students with basic knowledge of drawing, perspective and color.

**EG36** 1 credit \$318 tuition  
Ten 3 hour meetings  
Tuesday 6:00 to 9:00 p.m.  
February 27 through May 1

### Monday

Intro. to Graphic Design  
Designing with Letterforms  
Pen Calligraphy  
TV Broadcast Production  
Techniques

## Basic Graphic Design Production Techniques

**Sharon Dyson** Art Department Liaison / Benjamin Franklin Smith Printer / University of New Hampshire

An introduction to the methods, tools and techniques used by the graphic designer to bring artwork to final printed form. The course will develop a basic understanding of offset printing, paste-ups, typography, papers, inks, etc. as they relate to the preparation of artwork for printing and reproduction. It is the objective of the course to expose students to the enormous range of possibilities available to the Graphic Designer and to help them to understand the necessary limitations imposed by the processes used. Since this course will emphasize production processes as opposed to aesthetics, no previous design background is required.

**EG42** 1 credit \$318 tuition  
Ten 3 hour meetings  
Thursday 6:00 to 9:00 p.m.  
March 1 through May 3

## Basic Photography

**Jim Haberman** Photographer / MFA, Goddard College / BA, University of Wisconsin

An intense, in-depth introduction to the basics of camera use and control, and darkroom procedures for developing and printing photographs. In addition to technical concerns, an appreciation of aesthetic considerations will be developed by critiques of student work and class discussions of the work of famous photographers. Students should have their own 35mm cameras and will be expected to provide their own film and printing paper. Darkroom facilities, chemicals and equipment for processing are supplied by the School and are included in tuition costs. *Enrollment is limited to 12 persons.*

**EG60** 1.5 credits \$477 tuition  
Ten 4½ hour meetings  
Saturday 9:00 a.m. to 1:30 p.m.  
March 3 through May 5

## The Color Print

**Linda White** Photographer / BFA, School of Visual Arts

It is the aim of this course to introduce students to the techniques and concepts of color photographic printing with the positive-to-positive Cibachrome process and the C-print negative-to-positive print process. The processes will be compared and their merits and drawbacks for various applications contrasted. The course will emphasize darkroom procedures, including choice of chemicals for contrast control and methods of diagnosing color printing problems. Students will be expected to provide their own 35mm camera and film. *Familiarity with black and white printing is a prerequisite for entry to this course. Enrollment will be limited to 10 persons.*

**EG68** 1 credit \$318 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
February 28 through May 2

## Advertising Copywriting

**Stuart Cooperrider** President/Creative Director, Cooperrider & Associates / BA, University of Massachusetts

The goal of this course is to offer the serious student a working knowledge of what goes into the creation of effective and provocative advertising. Throughout the course the focus will be on concept

development and execution. Students will learn how to develop an advertising idea and how to communicate that idea in a fresh, simple and interesting way. Initially students will concentrate on the creation of print advertising. Later the course will focus on radio and television commercials. Students will be expected to present their work each week to the class.

**EG94A** 1 credit \$238 tuition  
Ten 1.5 hour meetings  
Thursday 6:00 to 7:30 p.m.  
March 1 through May 3

## TV Broadcast Production Techniques

**Keith Dezen** Executive Producer, Della Femina McNamee WCRS / BS, Emerson College

In order to communicate in any language an artist must first know the vocabulary, grammar, syntax and slang of that language. Television broadcast production has generated its own language. This course will study that language and the technical, legal and marketing forces that shape it. The aim of the course is to produce artists who can clearly and accurately express their ideas for television productions so that they get what they want on screen. This course is less concerned with concept than with the effective execution of that concept in the medium of television. Recommended for art directors or advertising professionals who need to comprehend the television production process.

**EG99** 1 credit \$318 tuition  
Ten 3 hour meetings  
Monday 6:00 to 9:00 p.m.  
February 26 through May 7

### Tuesday

Rendering with Markers

### Wednesday

Typography for the Designer  
The Color Print

### Thursday

Basic Graphic Design  
Production Techniques  
Advertising Copywriting

### ►Saturday

Basic Photography



# Illustration

## Illustration I

**Rod Thomas** Free-lance Illustrator /  
The Art Institute of Boston / BA, Colgate  
University

In this course students will learn to work in a variety of media used in professional illustration. The markets available to the illustrator and what media are appropriate for a specific market will be discussed. The course will concentrate on developing the ability to draw real objects and real people, often from a client's specifications. Illustrating from a manuscript or from a layout will also be included. Several free projects will be included in the course, but the primary emphasis will be on learning the skills necessary for meeting a client's specific illustration needs. *A portfolio demonstrating basic drawing ability is required for entry to this course.*

**EG26** 1 credit \$318 tuition  
Ten 3 hour meetings  
Monday 6:00 to 9:00 p.m.  
February 26 through May 7

## Cartooning

**David Omar White** Author/Illustrator/  
Cartoonist

This course will explore many elements of cartooning including character development and drawing; basic figure animation; the anatomy of a joke; caricature and distortion. Students will learn by studying and analyzing the work of cartoonists past and present and by creating their own cartoons. Each week the class will focus on a particular type of cartoon such as: caricature; animated cartoons; political cartoons; one and multi-paneled gag cartoons; and distortion for non-humorous purposes such as adventure cartoons and illustration. There will be weekly lectures, discussions and assignments based on each of the cartoon types. *A portfolio demonstrating basic drawing ability is required for entry to this course.*

**EG22** 1 credit \$318 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
February 28 through May 2

### Monday

Illustration I  
Writing and Illustrating  
Children's Books

### Tuesday

Intermediate Airbrush

### Wednesday

Cartooning  
Gouache

### Thursday

Basic Airbrush

## Writing & Illustrating Children's Books

**David Omar White** Author/Illustrator/  
Cartoonist

The goal of this course is to teach writers/illustrators how to produce a 'dummy' (mock-up) of a children's book suitable for presentation to a publisher. Through lecture, discussion and demonstration students will study the history of children's books and will examine the structure and process involved in producing them. Each student will be encouraged to write a story and produce one finished illustration for that story during the course of the semester. It is not required that applicants to this course have both writing and illustrating experience; however, it is strongly suggested that they have at least one of those skills.

**EG31** 1 credit \$318 tuition  
Ten 3 hour meetings  
Monday 6:00 to 9:00 p.m.  
February 26 through May 7



## Gouache

**Dorothea Sierra** Graphic Illustrator /  
MFA, BFA, Syracuse University

The goal of this course is to familiarize the student with gouache – an opaque, water based, quick drying medium. There will be heavy emphasis placed on developing appropriate palettes and color harmonies in order to execute a design or painting with analysis of design and the development of pattern. Exercises will involve preliminary research on a series of topics as well as the development and execution of artwork. Assignments will be designed to reflect individual student interests within a structured course framework. Examples of professional work will be shown at regular intervals throughout the course. The proper care and use of materials will also be emphasized. *A small (5 to 10 pieces) portfolio demonstrating prior drawing/illustration experience is required for entry to this course.*

**EG33** 1 credit \$318 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
February 28 through May 2

## Introduction to Airbrush

**Ted Fillios** Free-lance Airbrush Artist

The airbrush is a tool that permits the artist to render subtle tonal gradations which are extremely difficult to achieve through any other process. Applications include illustration, photo-retouching, architectural rendering, fine art, toys, textile design and ceramics. This course will include airbrush rendering in both transparent and opaque media, freehand and stencil (frisket) techniques, and the cleaning, maintenance and repair of the airbrush. The class will advance from basic exercises to complex illustration techniques. The School will provide the necessary compressor unit and hoses, but students are responsible for supplying their individual airbrushes. A list of additional materials will be supplied at the first class meeting and students will also be responsible for these materials.

**EG82** 1 credit \$318 tuition  
Ten 3 hour meetings  
Thursday 6:00 to 9:00 p.m.  
March 1 through May 3

## Intermediate Airbrush Illustration

**Ted Fillios** Free-lance Airbrush Artist

This course will concentrate on developing the skills and techniques necessary to produce complex airbrush renderings. A working knowledge of the airbrush, including the use of frisket, raised mask and freehand manipulation is required for entry to this course. Based on previous experience with the airbrush, students will create projects that broaden their range of skills in a specific application of the airbrush (i.e. illustration, photo-retouching, fabric painting, etc.). The techniques needed to complete these projects will be taught step-by-step on an individual basis. Mixing media in airbrush rendering, as well as the variety of materials available for the airbrush will also be explored. *Prerequisite: Introduction to Airbrush (G82) or equivalent experience.*

**EG83** 1 credit \$318 tuition  
Ten 3 hour meetings  
Tuesday 6:00 to 9:00 p.m.  
February 27 through May 1



# Interior/ Environmental Design

## Introduction to Interior Design: Commercial

**Yolanda Pena** Senior Designer and Account Manager, Griswold Heckel & Kelly / The New England School of Art & Design

An intensive introduction to the profession of Interior Design, with emphasis on contract/commercial work, which seeks to encourage creative thinking about the functional and aesthetic aspects of commercial interior spaces. Classes will focus on active, participatory discussion of student work. Through a series of lectures, discussions and problems, students will learn the use and application of the creative process and the basic principles of design. Problems presented to the class will include the redesign of an existing space for a function other than its current one, and the overall design of a complete space, including concept, space planning, color, furniture and fixtures. Part of the goal of the course is to teach students to overcome their subjective assumptions and preconceptions, to lead them to plan space effectively and functionally. Throughout the course students will be encouraged to approach problems as would the professional designer.

**EE10** 1 credit \$318 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
February 28 through May 2

## Introduction to Interior Design: Residential

**Michael Valvo** Michael Valvo Design / The New England School of Art & Design

An introduction to the profession of Interior Design with emphasis on residential design and decoration. Through a series of lectures, discussions and assignments students will learn the use and application of the creative process and basic principles of design as they relate to current trends in residential design. The course will consider the analysis of client needs; the designer-client relationship; function, style, color; lighting; space planning; furniture and materials; as well as methods of presentation. Students will be responsible for two design projects: the conversion of an existing space for a use other than its current one, and the design of a complete space. Part of the goal of this course is to teach students to overcome their subjective assumptions and preconceptions, to teach them to plan residential spaces creatively and effectively.

**EE11** 1 credit \$318 tuition  
Ten 3 hour meetings

**Section A:** Tuesday 6:00 to 9:00 p.m.  
February 27 through May 1

**Section B:** Wednesday 6:00 to 9:00 p.m.  
February 28 through May 2



## Lighting: Theory, Application & Design I

**D. Schweppe** Principal, Schweppe Lighting Design / MFA, New York University School of the Arts / BA, St. Lawrence University

An introduction to the art and science of illumination. This lecture series will discuss lighting principles, the state of the art and the application of lighting into

interior environments for aesthetic, functional and spatial effects. Studio problems will be utilized for the discussion of lighting as well as fixture and source selection.

**EE14A** 2 credits \$476 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
February 28 through May 2

## Contract Drafting I: Basic

**Doug MacElroy** Partner, Clarke-MacElroy Design Associates / The New England School of Art & Design / BA, Union College

This course is designed to familiarize students with the basic equipment and concepts of visualizing interior and architectural space in graphic illustrative terms (i.e. plan, elevation and section). The course content aims to provide students with a working knowledge of the processes used to produce a basic set of drawings necessary in planning and designing interior spaces for commercial or residential structures. A list of materials and an explanation of their use will be given at the first class meeting.

**EE40** 1 credit \$318 tuition  
Ten 3 hour meetings  
Monday 6:00 to 9:00 p.m.  
February 26 through May 7

## Contract Drafting II: Intermediate

**Doug MacElroy** Partner, Clarke-MacElroy Design Associates / The New England School of Art & Design / BA, Union College

A continuation of the studies of *Contract Drafting I: Basic* with an emphasis on increasing sophistication in concepts, techniques and use of tools. In addition to floor plans, elevations and sections, the student will be introduced to production manuals; the problems of electrical, lighting, telephone and furniture requirements; working with typical specifications and finish schedules. *The completion of Contract Drafting I: Basic (EE40) or the submission of a portfolio for instructor approval is required for entry to this course.*

**EE41** 1 credit \$318 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
February 28 through May 2



## Architectural Rendering I: Freehand Drawing

**Terry Cracknell** / Architect & Architectural Delineator / MArch, Harvard University / BSCE, Duke University

This course is designed to help students with some experience in drawing develop their skills in rendering interior space. The course will focus on understanding the relationships between two-dimensional drawings, three-dimensional drawings, and the actual space in order to help students convey their design ideas more clearly. The course will look at different media to convey ideas of space, texture, light and color more clearly and more efficiently. *Some prior drawing experience is*

*required for entry to this course and some experience with perspective would be helpful, but is not required.*

**EE44** 1 credit \$318 tuition  
Ten 3 hour meetings  
Tuesday 6:00 to 9:00 p.m.  
February 27 through May 1

## Architectural Rendering II: Design Drawing

**Terry Cracknell** Architect & Architectural Delineator / MArch, Harvard University / BSCE, Duke University

This course is a continuation of *Architectural Rendering I: Freehand Drawing* which will concentrate on

applying the principles of freehand design drawing. Through a series of in-class exercises and outside assignments students will explore methods for depicting light (both natural and artificial), shade and shadow in interior drawings as well as the use of humanizing elements such as people, furnishings and greenery. It is the goal of the course to help students develop a complex, sophisticated graphic vocabulary which will enable them to quickly and accurately produce visual descriptions of a wide variety of design solutions. *Completion of Architectural Rendering I: Freehand Drawing (E44) or submission of a portfolio for instructor approval is required for entry to this course.*

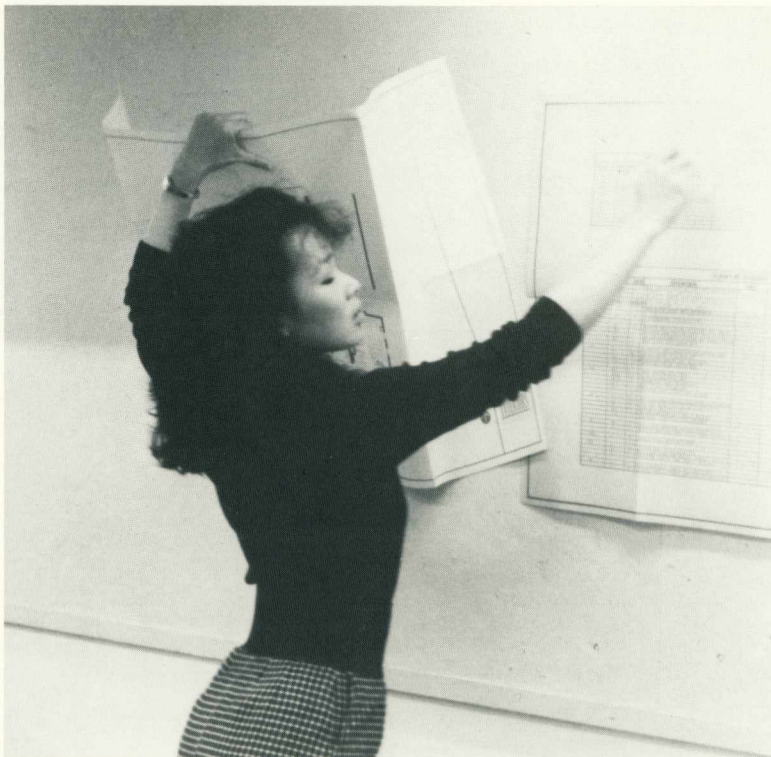
**EE45** 1 credit \$318 tuition  
Ten 3 hour meetings  
Monday 6:00 to 9:00 p.m.  
February 26 through May 7

## Architectural Rendering III: Mechanical Perspective

**Rainer Koch** Principal, Rainer Koch Architects / Diploma in Architecture, University College, London University

This course is designed to fulfill the needs of interior design and architecture students, or working professionals, who wish to learn mechanical perspective – that is, the skills essential to depicting three-dimensional space in accurate, hard-line drawing. The course will also include an introduction to the technical method of rendering light, shade and shadow, as well as the essentials of reproduction techniques. Exercises and assignments may be based on students' own design problems. T-squares, triangles and other basic drafting equipment will be needed. *Basic drafting skills and some freehand drawing experience are required for entry to this course.*

**EE46** 1 credit \$318 tuition  
Ten 3 hour meetings  
Thursday 6:00 to 9:00 p.m.  
March 1 through May 3



### Monday

Contract Drafting I: Basic  
Architectural Rendering II:  
Design Drawing  
Trompe L'Oeil Finishes (A)  
History of Furniture I



## Visual Merchandising

**Jennifer Bittner** Principal, Display and Design / BA, Harvard University

This course gives an overview of the field of visual merchandising and teaches principles of design for the display artist. Visual merchandising covers a wide range of retail activities, from window design to interior displays. Indispensable to most retail stores, the display artist promotes merchandise through art and design skills. In this course the student will explore how to apply these skills to all types of merchandise. An understanding of retail business is stressed in order to familiarize the designer with his subject. Finally, the challenges of working in visual merchandising will be addressed to prepare for possible careers in the field.

**EE55** 1 credit \$318 tuition  
Ten 3 hour meetings  
Tuesday 6:00 to 9:00 p.m.  
February 27 through May 1

## Trompe L'Oeil Finishes & Painted Objects

**Linda Brown** MAE, Rhode Island School of Design / Diploma, School of the Museum of Fine Arts

**Jennifer Griffith** BFA, Massachusetts College of Art

This course will explore the different techniques and mediums for the practical application of trompe l'oeil finishes. Through a combination of lecture, demonstration and student participation the class will learn how to simulate wood, marble, semiprecious stone, and tortoiseshell finishes, and will examine the processes of

pickling, mat gilding, stencilling and glazing. Students will learn methods for applying these techniques to objects, furniture, and interior surfaces. *Because of the wide variety of techniques and materials dealt with in this course, students should expect to spend between \$150 and \$200 on supplies.*

**EE53** 1 credit \$318 tuition  
Ten 3 hour meetings

**Section A:** Griffith  
Monday 6:00 to 9:00 p.m.  
February 26 through May 7

**Section B:** Brown  
Wednesday 6:00 to 9:00 p.m.  
February 28 through May 2

### Tuesday

Intro. to Interior Design:  
Residential (A)  
Architectural Rendering I:  
Freehand Drawing  
Color for Interior Design  
Visual Merchandising

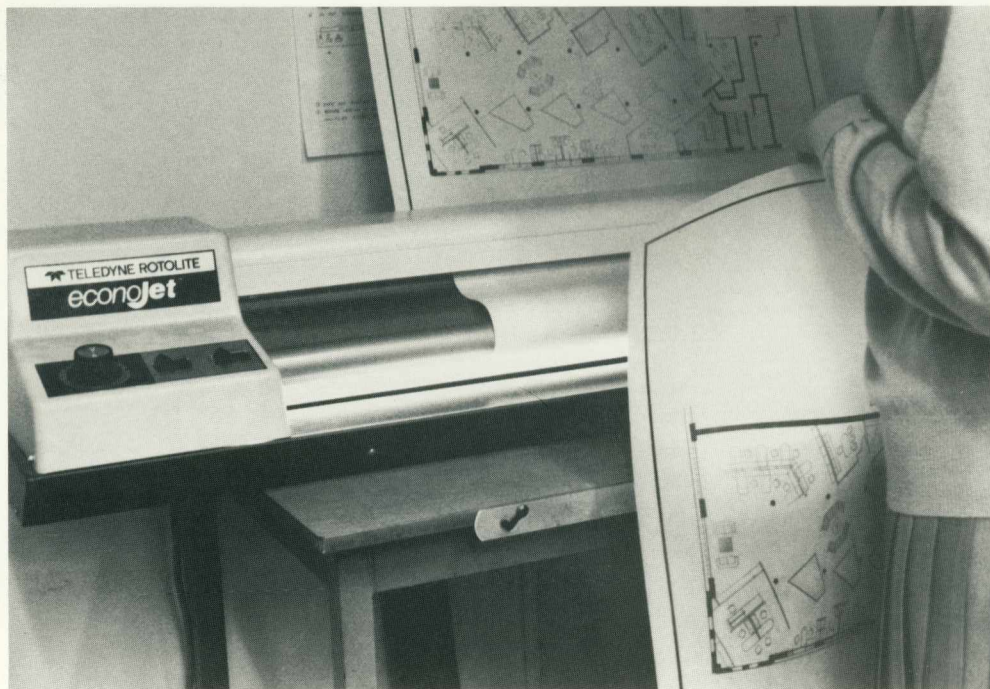
### Wednesday

Intro. to Interior Design:  
Commercial  
Intro. to Interior Design:  
Residential (B)  
Contract Drafting II:  
Intermediate  
Lighting I  
Trompe L'Oeil Finishes (B)

### Thursday

Materials for the  
Interior Designer  
Architectural Rendering III:  
Mechanical Perspective  
Business Orientation  
and Professional Practice  
History of Furniture II





## Business Orientation & Professional Practice

**John Parrillo** President, John G. Parrillo Inc. Architect / MS, Columbia University / BS, Rhode Island School of Design

This course is an introduction to some of the basic business considerations of a design practice and is appropriate for interior designers, architects, and others interested in design practice. The course will focus on the contractual responsibilities and relationships between designer, owner, and contractor. Various AIA (American Institute of Architects) documents and Standard Forms of Agreement will be used as guides to understanding the basic terms, conditions and mutual responsibilities of these parties in design and construction contracts.

**EE81A** 2 credits \$476 tuition

Ten 3 hour meetings

Thursday 6:00 to 9:00 p.m.

March 1 through May 3

## Materials for the Interior Designer

**Louminda Torbett, IBID** Interior Designer, Earl R. Flansburgh and Associates / MS, BS University of Tennessee

This course will introduce students of interior design to the wide range of finish materials available for use in commercial and residential applications. Through lectures and discussions the class will learn the proper use of materials including the ins and outs of specifying and installation. Students will develop their own folio of materials and resource information during the course of the semester. *Materials for the Interior Designer* will focus on hard finishes such as flooring, walls, ceilings and millwork. Materials to be studied include wood, stone, glass, gypsum, paint and other related products. Fabrics and carpeting will also be touched upon. There are no prerequisites for this course.

**EE64** 1 credit \$318 tuition

Ten 3 hour meetings

Thursday 6:00 to 9:00 p.m.

March 1 through May 3

## Color for Interior Design

**Susanne Csongor** Free-lance Interior Designer / MS, University of Massachusetts / BS, University of New Hampshire

This course will examine the theories and uses of color in interior design. The students' sense of color will be developed through lectures, demonstrations and class exercises. Lectures will examine the basic principles of color: hue, value and chroma; complimentary and analagous colors; simultaneous contrast; after-imaging; Munsell color system; contrasting and harmonious colors. An exploration of how the eye actually perceives color will help students to grasp these color principles and theories. Later students will

learn how to systematically develop color schemes for interior spaces. This studio portion of the course will explore a variety of typical color schemes for interior spaces, such as traditional law firms, progressive restaurants and fashion boutiques. A field trip to several successful interior spaces in the Boston area will help reinforce the concepts of color schemes and color principles.

**EE56** 1 credit \$318 tuition

Ten 3 hour meetings

Tuesday 6:00 to 9:00 p.m.

February 27 through May 1

## History of Furniture I

**Marg Dion** Principal, Dion Design Associates / New England School of Art

In this course students will learn to correctly identify furniture styles from 2600 BC to the 19th century AD through a series of slide-lectures and class discussions. Students will study the classic forms of Greece and Rome, Gothic detail of Medieval England, the development of Renaissance Dutch and Flemish design, and follow the natural progression of France's Louis XIV, XV, XVI styles. The semester will finish with the rise and fall of Napoleon's Directoire and Empire periods and a look at French Provincial. The course is designed to help cultivate a taste for period furniture by touching on the political, technological and social factors that influenced furniture and interiors of the day.

**EE82A** 1.5 credits \$357 tuition  
Ten 2¼ hour meetings  
Monday 6:00 to 8:15 p.m.  
February 26 through May 7

## History of Furniture II

**Marg Dion** Principal, Dion Design Associates / New England School of Art

This course focuses on the most popular English and American furniture styles, many of which are so abundant as antiques today that they are an investment alternative to new furniture in both residential and commercial projects. Students will study the styles of Queen Anne, William & Mary, Chippendale, Adam, Hepplewhite, Sheraton, Regency, and Victorian in England and America, continuing through the Arts & Crafts Movement, Art Nouveau and the Bauhaus. Individual works of Robert Adam, Le Corbusier, Inigo Jones, William Kent, William Morris, Eero Saarinen, Gustav Stickley, Michael Thonet and Frank Lloyd

Wright will also be highlighted. Since this course is an continuation of *History of Furniture I* (E82) prior furniture-related coursework would be desirable, but is not required.

**EE83A** 1.5 credits \$357 tuition  
Ten 2¼ hour meetings  
Thursday 6:00 to 8:15 p.m.  
March 1 through May 3





# Computer Graphics

## Introduction to Computer Graphics

**Steve Gildea** Computer Graphics  
Coordinator / MFA, University of Illinois /  
BFA, Massachusetts College of Art /  
BA, Colorado University

**Gay Moore** Computer Graphics  
Consultant / BA, BS, University  
of Rochester

*Introduction to Computer Graphics* is a course designed to give computer novices hands-on experience with the computer as an art medium. Because the Apple Macintosh and IBM PC compatibles are the computers of choice in the design world, this course will give students five weeks experience with each, familiarizing them with the computers' graphics capabilities and operating systems. The software used – PCPaint on the PC and PixelPaint on the Macintosh – were chosen for their simplicity, their similarity of structure, and their color capabilities. In addition to computer graphics, students will acquire a rudimentary knowledge of PC DOS and the Macintosh User Interface – knowledge applicable to many different computer operations. Each student will have the use of an individual workstation during both the class time and the following supervised lab. Demonstrations of several popular computer systems used in industry, slide presentations, and video production will give the student a broad knowledge of the

nature of computer graphics and its applications, and provide insight into possible avenues for further personal growth with the medium. *In addition to class time, persons taking this course should expect to spend approximately 3 hours per week on the School's computers or comparably equipped computers. Enrollment is limited to 6 persons per class section.*

**EB50** 1.5 credits \$477 tuition  
Ten 3 hour meetings

**Section A:** Gildea  
Saturday 9:30 a.m. to 12:30 p.m.  
March 3 through May 5

**Section B:** Moore  
Saturday 9:30 a.m. to 12:30 p.m.  
March 3 through May 5

## Computer Design & Illustration

**Steve Gildea** Computer Graphics  
Coordinator / MFA, University of Illinois /  
BFA, Massachusetts College of Art /  
BA, Colorado University

**Gregory Garvey** Computer Graphics  
Consultant / MS, Massachusetts Institute  
of Technology / MFA, BS, University of  
Wisconsin

Artists and designers interested in getting involved with the computer as a medium will find this hands-on course very beneficial. The first day of class provides the

opportunity to draw and paint with the computer. Thereafter students will learn the basics of computer manipulation including the processes of image storage and reproduction. Toward the creation of computer imagery, functions covered will include: color mixing, airbrushing, pattern creation, video frame capture, tinting, blending, brush creation, geometric shape creation, use of type, and some special effects such as fractals and pixilation. Assignments will be given to encourage the use of the computer as a medium for design, illustration and fine art. Class time will be devoted to the introduction of new material, the critique of homework, the discussion of new problems, and the practice of new commands on the computers. Upon successful completion of the course assignments, student portfolios will include dot matrix printouts as well as photographic prints and slides produced on the School's film recorder. This course will use IBM PC compatible computers equipped with AT&T TARGA 16 graphic adapters which can produce images with up to 32,000 simultaneous colors. *In addition to class time, persons taking this course should expect to spend approximately 3 hours per week on the School's computers or comparably equipped computers. Enrollment will be limited to 6 persons per class section.*

**EG86** 1.5 credits \$477 tuition  
Ten 3 hour meetings

**Section A:** Gildea

Tuesday 6:00 to 9:00 p.m.  
February 27 through May 1

**Section B:** Garvey

Wednesday 6:00 to 9:00 p.m.  
February 28 through May 2

## Basic AutoCAD

**Gregory Garvey** Computer Graphics Consultant / MS, Massachusetts Institute of Technology / MFA, BS, University of Wisconsin

**John Lehan** CAD Manager, Northeast Survey / BS, Roger Williams College / Wentworth Institute of Technology

*Basic AutoCAD* is a course designed to teach basic computer aided drafting skills. Applicants should be familiar with traditional drafting equipment and capable of producing architectural plans and elevations in order that they may concentrate on learning to successfully manipulate the computer. Through a series of assignments related to architectural drafting the course covers the basics of computer operation, drawing and editing skills, the use of layers, text, dimensioning, scaling, the plotting process and other related skills and concepts. Class sessions will be devoted to covering new material, reviewing homework, going over problems and spending time on the School's computers. By the end of the semester students who have successfully completed the course assignments will have a portfolio of drawings demonstrating basic CAD knowledge and skills. This course will use IBM PC compatible computers running AutoCAD software from Autodesk Inc., a well known drafting package used widely in the architecture and design communities. *In addition to class time, persons taking this course will find it necessary to spend approximately 3 to 6 hours per week on the School's computers or comparably equipped computers in order to complete assignments. Enrollment is limited to 6 persons per class section.*

**EE48** 1.5 credits \$477 tuition  
Ten 3 hour meetings

**Section A:** Garvey

Tuesday 6:00 to 9:00 p.m.  
February 27 through May 1

**Section B:** Lehan

Wednesday 6:00 to 9:00 p.m.  
February 28 through May 2

## Introduction to Desktop Publishing

**Gregory Garvey** Computer Graphics Consultant / MS, Massachusetts Institute of Technology / MFA, BS, University of Wisconsin

**Jessee Carter** Systems Manager, Allison Associates / AA, St. Petersburg Junior College

This course is intended to serve as an introduction to the use of page make-up software, word processing, and simple paint graphics. PageMaker by Aldus, Microsoft Word and MacPaint will be used on Apple Macintosh II computers. In the first half of the course students will master basic and intermediate skills in PageMaker software and will be given short tutorials on Microsoft Word for word processing, and MacPaint for graphics generation. Each class will include time for students to use the computers and software on a tutorial basis, receiving individual attention from the instructor. Students will also be assigned computer time outside of class in order to complete assigned problems. During the second half of the course students will work on more complex techniques and commands, designing and producing several documents. *In addition to class time, persons taking this course should expect to spend 2 or 3 hours per week on the School's computers or comparably equipped computers. Enrollment will be limited to 6 persons per class section.*

**EG15** 1.5 credits \$477 tuition  
Ten 3 hour meetings

**Section A:** Carter

Monday 6:00 to 9:00 p.m.  
February 26 through May 7

**Section B:** Garvey

Thursday 6:00 to 9:00 p.m.  
March 1 through May 3

### Monday

Introduction to  
Quark XPress  
Introduction to  
Desktop Publishing (A)

### Tuesday

Computer Design  
& Illustration (A)  
Basic AutoCAD (A)

### Wednesday

Computer Design  
& Illustration (B)  
Basic AutoCAD (B)

### Thursday

Introduction to  
Adobe Illustrator  
Introduction to  
Desktop Publishing (B)

### ►Saturday

Introduction to  
Computer Graphics (A & B)



## Introduction to Quark XPress

**Jessee Carter** Systems Manager,  
Allison Associates / AA, St. Petersburg  
Junior College

This course is intended to serve as an introduction to Quark XPress page make-up software, word processing, and the merging of graphics with text. Microsoft Word and Adobe Illustrator will be used in conjunction with Quark XPress on Apple Macintosh II computers. In the first half of the course students will master basic skills in Quark Xpress and will be shown the special strengths that this software has in dealing with typographic refinements. Short tutorials on Microsoft Word (for word processing) and Adobe Illustrator (for graphics generation) also will be introduced. Each class session will include time for students to use the computers and software on a tutorial basis, receiving individual attention from the instructor. Students will also be assigned outside-of-class computer time in order to complete homework assignments. During the second half of the course students will work on more complex techniques and commands, designing and producing several documents. *In addition to class time, persons taking this course should expect to spend approximately 3 hours per week on the School's computers or comparably equipped computers.* Enrollment will be limited to 6 persons.

**EG16** 1.5 credits \$477 tuition  
Ten 3 hour meetings  
Monday 2:00 to 5:00 p.m.  
February 26 through May 7

## Introduction to Adobe Illustrator

**Steve Gildea** Computer Graphics  
Coordinator / MFA, University of Illinois /  
BFA, Massachusetts College of Art /  
BA, Colorado University

Graphics created with object oriented systems such as Adobe Illustrator can be reproduced at any resolution, limited only by the output device. In this course students will be given assignments to create full color logos, letterheads, labels, book covers, etc. on Apple Macintosh II computers using Adobe Illustrator software. Designing on this platform the artist can see full color 'previews' of artwork before it is output to a color film recorder (for color prints or slides) or to a

laser printer for monochrome prints or color separated negatives. This is a course designed to move beyond the simplicity of computer 'paint' programs. Previous experience with a computer, though useful, is not required. *In addition to class time, persons taking this course should expect to spend approximately 3 hours per week on the School's computers or comparably equipped computers.* Enrollment will be limited to 6 persons per class section.

**EG17** 1.5 credits \$477 tuition  
Ten 3 hour meetings  
Thursday 1:30 to 4:30 p.m.  
March 1 through May 3



# May Intensives

## Introduction to Computer Graphics Intensive

**Steve Gildea** Computer Graphics Coordinator / MFA, University of Illinois / BFA, Massachusetts College of Art / BA, Colorado University

**Gay Moore** Computer Graphics Consultant / BA, BS, University of Rochester

An intensive, 4-week version of *Introduction to Computer Graphics* (EB50 above), this course covers the same material, involves the same amount of class time (30 hours) and out-of-class computer availability (30 hours minimum) as the 10-week course. *Persons taking this course should expect to spend 6 to 8 hours per week on the School's computers or comparably equipped computers.*

**IB50** 1.5 credits \$477 tuition  
Eight 3¾ hour meetings

**Section A:** Gildea  
Tues. and Thurs. 8:30 a.m. to 12:15 p.m.  
May 8 through May 31

**Section B:** Moore  
Tues. and Thurs. 8:30 a.m. to 12:15 p.m.  
May 8 through May 31

## Desktop Publishing Intensive

**Gregory Garvey** Computer Graphics Consultant / MS, Massachusetts Institute of Technology / MFA, BS, University of Wisconsin

An intensive, 4-week version of *Introduction to Desktop Publishing* (EG15 above), this course covers the same material, involves the same amount of class time (30 hours) and out-of-class computer availability (30 hours minimum)

as the 10-week course. *Persons taking this course should expect to spend 6 to 8 hours per week on the School's computers or comparably equipped computers.*

**IG15** 1.5 credits \$477 tuition  
Eight 3¾ hour meetings

**Section A:** Garvey  
Monday and Wednesday 1:15 to 5:00 p.m.  
May 7 through June 4

**Section B:** Instructor to be announced  
Tuesday and Thursday 5:30 to 9:15 p.m.  
May 8 through May 31

## Basic AutoCAD Intensive

**John Lehan** CAD Manager, Northeast Survey / BS, Roger Williams College / Wentworth Institute of Technology

An intensive, 4-week version of *Basic AutoCAD* (EE48 above), this course covers the same material, involves the same amount of class time (30 hours) and out-of-class computer availability (30 hours minimum) as the 10-week course. *Persons taking this course should expect to spend 6 to 8 hours per week on the School's computers or comparably equipped computers.*

**IE48** 1.5 credits \$477 tuition  
Eight 3¾ hour meetings  
Monday and Wednesday 5:30 to 9:15 p.m.  
May 7 through June 4

## Computer Design & Illustration Intensive

**Steve Gildea** Computer Graphics Coordinator / MFA, University of Illinois / BFA, Massachusetts College of Art / BA, Colorado University

An intensive, 4-week version of *Computer Design and Illustration* (EG86 above), this course covers the same material, involves the same amount of class time (30 hours) and out-of-class computer availability (30 hours minimum) as the 10-week course. *Persons taking this course should expect to spend 6 to 8 hours per week on the School's computers or comparably equipped computers.*

**IG86** 1.5 credits \$477 tuition  
Eight 3¾ hour meetings  
Tuesday and Thursday 1:15 to 5:00 p.m.  
May 8 through May 31

## Register Now for Winter Intensives

January 22 through February 15

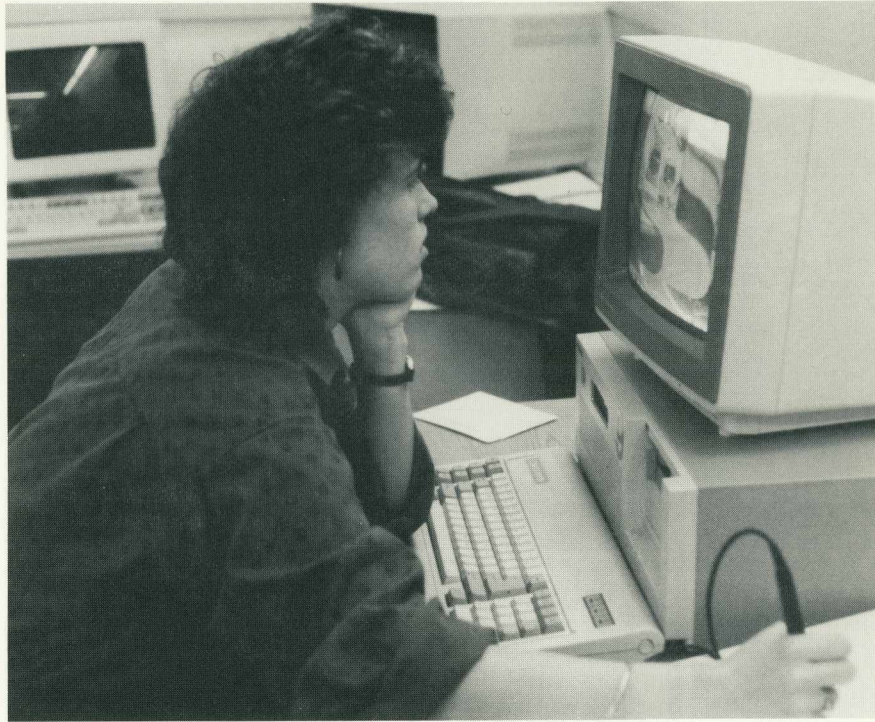
Computer Design & Illustration

Desktop Publishing

Basic AutoCAD

Call Felicia Onksen at 536-0383  
for schedule and information





### **Computer Graphics for Broadcast Television Intensive**

**Gregory Garvey** Computer Graphics Consultant / MS, Massachusetts Institute of Technology / MFA, BS, University of Wisconsin

This intensive course is designed for students and working professionals who wish to develop a portfolio of computer graphic designs geared toward broadcast television production. This course assumes familiarity with Truevision Image Processing Software (TIPS) using the AT&T TARGA 16 graphics adapter, and AutoCAD software running on IBM PC compatible computers. The first section of the course will review TIPS as a 2D paint program used to create patterns and textures such as marble,

stone and translucent glass. The second section will introduce RIO, an object oriented graphics package used to create resolution independent text and 2D geometric shapes. The third section of the course will review the 3D tools of AutoCAD for the creation of 3D logos and objects. The fourth section will introduce both AutoShade and TOPAZ. AutoShade will be used to render 3D objects and TOPAZ will be used to texture map surfaces created in TIPS onto 3D objects created in AutoCAD. A brief introduction to the choreography and design of animated logos, using AutoFlix and the Animate package from Autodesk, will also be included. The course will include a field trip to a television production studio. Students will complete assignments using the computers and create portfolios using the color film recorder, as

well as recording final computer graphics on VHS videotape. *In addition to class time, persons taking this course should expect to spend 6 to 8 hours per week on the School's computers or similarly equipped computers. Completion of Computer Design & Illustration (G86) and Basic AutoCAD (E48), or similar experience with computer 'paint' and CAD programs is required for entry to this course. Enrollment will be limited to 6 persons.*

**IG85** 1.5 credits \$477 tuition  
Eight 3¾ hour meetings  
Monday and Wednesday 5:30 to 9:15 p.m.  
May 7 through June 4



28 Newbury Street  
Boston, Massachusetts 02116  
Telephone: (617) 536-0383

## ADJUNCT PROGRAM APPLICATION FORM

### Personal

Last Name \_\_\_\_\_ First Name \_\_\_\_\_  
Middle Initial \_\_\_\_\_ Social Security Number \_\_\_\_\_  
Number and Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_  
Home Telephone (\_\_\_\_) \_\_\_\_\_ Business Telephone (\_\_\_\_) \_\_\_\_\_  
Birth Date \_\_\_\_\_ Male \_\_\_\_\_ Female \_\_\_\_\_  
Occupation \_\_\_\_\_ Employer \_\_\_\_\_

### Ethnic Origin

The School requests this information in order to comply with Federal Government reporting requirements.

- ☐ Non-Resident Alien    ☐ Black, Non-Hispanic    ☐ White, Non-Hispanic    ☐ American Indian/  
Alaskan Native  
☐ Hispanic    ☐ Asian/Pacific Islander    ☐ Choose not to report    ☐ Other

### Education

Name of High School \_\_\_\_\_ Date Graduated \_\_\_\_\_  
Post-Secondary School(s) Attended \_\_\_\_\_  
Dates Attended \_\_\_\_\_ Major \_\_\_\_\_ Credits / Degree Earned \_\_\_\_\_  
Have you previously attended NESA/D? \_\_\_\_\_ When? \_\_\_\_\_

### Courses

Please list below the course or courses for which you are applying.  
Include course titles, codes, credits and sections (where applicable)  
as they appear in the catalogue.

Title _____	Code _____	Credits _____	Section _____
Title _____	Code _____	Credits _____	Section _____
Title _____	Code _____	Credits _____	Section _____
Title _____	Code _____	Credits _____	Section _____
Title _____	Code _____	Credits _____	Section _____

#### Please Note:

Applicants must follow the procedures detailed in  
this catalogue under *Registration Information*.  
Applicants may not register for courses until all  
required procedures have been completed.

#### Please return this Application Form to:

Director of Admissions  
The New England School of Art & Design  
28 Newbury Street  
Boston, Massachusetts 02116

#### For Office Use Only

Application Received \_\_\_\_\_  
Scheduled Appointment \_\_\_\_\_

# Spring 1990





28 Newbury Street  
Boston, Massachusetts 02116

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THE NEW ENGLAND  
SCHOOL OF ART &  
DESIGN

## **Evening & Saturday Division**

### **Adjunct Program**

**Spring 1990**

